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WHILE WAITING FOR THE TEACHER.

Music.—It is said that there are 230,000 singers in the choirs of the Church of England.

Paderewski has had an unprecedented success in his recent European tour. In London the receipts of his last concert were over \$6,000. In Paris he broke all records with receipts of 14,800 francs. He will sail for America in October.

Jean de Reszke, who with his brother is a Polish nobleman by birth, has been decorated by Queen Victoria with the Royal Victorian order of the fourth class. Sir Arthur Sullivan is the only other musician who has been honored with this especial decoration.

Literature.—Kipling and Hall Caine are both said to be in danger of suffering from an "over-boom." In the former case this arises from too much "stage management," and too much "Stalkey stories," which shock some of his old readers and fail to interest many others.

Medicine.—Antikamnia tablets act primarily on the nervous system, and are used for relieving pain. The definition of the word "Antikamnia" is

"opposed to pain," which, judging from the pain and suffering alleviated by this remedy, is most appropriate. Antikamnia is not an opiate nor a narcotic. It is simply a "pain reliever," which does not merely stifle pain, but prevents it, and this it accomplishes without giving rise to any collateral inconveniences or any of the unpleasant after-effects which so often follow the use of many remedies for pain. In neuralgia, be it dental, facial, sciatic, or general, the relief afforded is safe, certain and quick. Special attention is called to the obtunding properties of Antikamnia in all forms of ovarian pain, or in all painful conditions, such as headache, backache, nervous irritability, etc., arising from irregularities of menstruation. Cessation of pain in these cases invariably follows the taking of two five-grain Antikamnia Tablets; taken with a little wine, water, or a hot toddy, if preferred. This dose may be repeated every two or three hours.—*The Practical Doctor.*

Science.—Dr. Grassi presents a note to the *Atti dei Lincei*, calling attention to the absence of malaria from certain districts where mosquitoes are numerous. He believes that some varieties of gnats are connected with the propagation of the

disease. The common gnat, *Culex pipiens*, he regards as harmless; but a larger species, *Anopheles claviger*, known in Italy as the "zanzarone" or "moschino," is very prevalent in malarious districts. It is active only after sunset, which may explain the old superstition that it is dangerous to fall asleep in a malarious region just after sunset. These discussions may cause active measures to be taken for the destruction of mosquito larvae in places where malaria abounds.

Miscellaneous.—Queen Victoria now rules 367,000,000 people, a greater number than has ever before acknowledged the sovereignty of either king, queen or emperor.

Mexico is the richest mineral country in the world, not excepting Peru.

The Yellowstone geysers are reported to be gradually lessening in activity.

Japan had only one newspaper twenty-five years ago. Now it has nearly 1,000.

During 1898, 19,949 patents were issued in the United States.

In Italy there are more theatres in proportion to population than in any other country.

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THE MUSICAL OUTLOOK.

Upon the horizon of music there is not a cloud as big as a man's hand. The era is a vast desert, and there is a host of little things creeping on the sands of time. Is it true that a man to be regarded as a great composer must be dead? Not at all, says W. J. Henderson, in *Music Trade Review*. For in their lives Rossini and Verdi saw the spread of their glory from the East unto the West and heard their operas sung in half the languages of Europe. Meyerbeer reigned an uncrowned king in the art world of Paris, and greater men than he waited for the recognition of his nod. Liszt held the court of a petty autocrat at Weimar. Male pianists came and went and the world wotted not of them, but Liszt patted them on the back of their pride and told them it was well with their technic. Women came, and went—not always so quickly as the men—and Liszt always kissed them into lifelong adoration of his touch. Verdi to-day walks the streets of Genoa and the people shout "Viva Maestro!"

No, a man need not rot in the grave to have the world acclaim him as a great composer. Yet aside from the grand old man of Italy, the illustrious creator of "Aida" and "Falstaff," whose sun is setting and whose time of labor is past, there is not a man living whom the world recognizes as a great composer. Johannes Brahms was the last of the Titans. And he followed the lord of all the Russians, the storming Tchaikowsky, into a past where both now sit in the shadow of the fathers, for Beethoven still towers the most majestic figure in the picture which they sought to fill. Who sees a Beethoven in the musical activities of our time? "If any, speak, for him I have offended." If there be any composer who in this dull and prosaic time is worthy of a seat beside the mighty, will some good brother please point him out to the dimming vision of one who is weary with long watching?

There was a time, and that not long ago, when many of us who were eager for the strength of new blood in our holy art thought that in Mascagni the promise was to be fulfilled. His "Cavalleria Rusticana" imposed upon the whole round world by the glow of the blood which it showed on its surface. It burned with the fiery flush of the new romanticism of our time. That romanticism has enriched our literature with a host of petty masterpieces, full of the chronicles of the drum and trumpet, and has enlivened our stage with the clash of the long-forgotten rapier. It has brought us back our D'Artagnan, and it has given us Cyrano and Rudolph Rassendyl. It has written a new lease of life for Flaubert and Dumas, and it has made the wilderness rank "Ben Hur" as a classic.

But where is the genius in opera to-day? It is not this blusterer. Nor is it the smart, smug Massenet, with his familiar patterns and his unpublished but quite well-known recipe for a grand opera. It is not Puccini, with his "Bohème," though the man has a gift of melody quite extraordinary in these days of stertorous phrases and coagulated chords. But something more than a mere tune-maker is required to sit in the seats of the mighty.

No, the note of genius does not sound in the opera of our day. The lyric drama, in spite of the so-called reforms of Wagner, still smacks of the theater. There is too much of the musical stage carpenter in its manufacture. It will find its way into the limbo of things ephemeral, while the dramas of Mozart and Wagner and the operas of Verdi and Gounod will continue to live on the stage of the opera houses and in the hearts of the people. But if there is no sign of genius in the opera, how much less is there in the field of orchestral music. The greatest living symphonist is Dvorak; the greatest living composer of overtures is Goldmark. It is not a thing on which the round world can felicitate itself and make feasts of rejoicing. Dvorak is a man of extraordinary talent, but he never sweeps the heartstrings as the Russian bard of the horns and bassoons did. Sgambati pleases, but so does Moszkowski. It is not likely that either of these men ever raises a feeling of antagonism in any breast, and no composer who had the Attic salt in his work could fail to do so.

Yet in all this there is nothing to cause us discouragement. The truth is that, so far as we Americans are concerned, a breathing spell is really needed. New hopes, new aspirations, lie before the exponents of the tone art. When the present unsettled conditions pass and the poise of a perfect understanding comes again, then in the fullness of that time there will arise some new genius to whom the new methods and the new ideals will be the ready material of progress.

LEHMANN'S ADVICE TO WOULD-BE OPERA SINGERS.

To a representative of "Woman's Life," Mme. Lilli Lehmann has given some excellent advice on the operatic career. "I most strongly disapprove of girls who are studying going into the chorus and making their first appearance in that way to get used to the stage; for, in addition to their proper studies, they have to attend rehearsals all the morning and are liable to strain their voices by singing at them and at the performance in the evening. Young girls need more repose than such a life is capable of giving. Begin in small parts is my advice and do not begin too early. A girl may commence her serious work at eighteen, but she will need five or six years good study afterwards. Five-and-twenty is by no means too late for a woman to begin singing parts of moderate importance, and from thirty to thirty-two is time enough for dramatic parts. Nor am I an advocate for excessive practice; an hour's intelligent work in the morning and another hour in the afternoon are sufficient for all practical needs."

From Rome comes the report that Verdi has given up all idea of writing any more operas, but has been engaged for some time on his memoirs, which will soon be completed. He spoke, about his intention to write such a book to a friend several years ago, explaining that what impelled him to undertake this task was less the desire to tell the story of his life than to explain to the world how he came to change his operatic principles so completely in his latter period. His attitude towards Wagner, whom he acknowledges as his superior, will be specially dwelt on, and his hope is, he declares, to conciliate his enemies as well as to please his friends.

The King of Greece has expressed the desire to create a national theater at Athens like the theaters of the courts of Germany, and he has offered the sum of about \$60,000 to transform the Theater Royal and adapt it to present needs. For this purpose he has given carte blanche to M. Jules Randolph, inspector of the Imperial Opera at Vienna. The repertoire of the future theater and the subject of decorations and costumes are being carefully considered by the King. This being so, says "Le Menestrel," it may be hoped that the National Theater of Athens will become worthy of the great traditions of the Greek theater. It is not stated whether the National Theater of Athens will give performances of opera, though it is to be hoped that this will be the case, for at present lovers of music at Athens have to be contented with bad operatic companies.

Emma Calve posed for the statue which is to ornament her tomb just before she sailed for this country. She went up to Paris from Cabrières, dressed herself as Ophelia and assumed the attitude in which she wants to be perpetuated. Maurice Grau is to make once more the interesting experiment that has so far met with little success. Mme. Calve's great talents are appreciated by the critics in every role; but for the public there are but two operas in which she is interesting. These are, of course, "Carmen" and "Faust." The list of works in which she has been heard is rather long for the Metropolitan, but scarcely one of them has ever reached more than two or three representations. Beginning with "L'Amico Fritz" the list includes "Hamlet," "Les Pêcheurs de Perles," "La Navarraise" and "Mefistofele" among others. But the public remained away until Mme. Calve appeared as the heroine of the Bizet or the Gounod opera, in which her drawing powers were always great. This year Mr. Grau is to see what can be done with Massenet's "Herodiade," which has never been sung in this city, and is indeed heard rarely anywhere. Cherubino and Juliette will not be sufficient to alternate with the roles in which Mme. Calve is popular, and so "Herodiade" has been selected because that opera provides also a good role for M. Saleza. Mme. Mantelli and MM. Plancon and Scotti are to be in the cast. Mme. Calve will, of course, sing in "Cavalleria Rusticana," with Mme. Sembrich, and in either "I pagliacci" or "La Fille du Regiment."

It is proposed to place a memorial to Liszt at Weimar. For a suitable design three prizes are offered. The first of these is worth £100, the second £50 and the third £25. The total cost of the statue is estimated at £2,000.

HANS RICHTER.

The following interesting biographical details of Hans Richter appeared recently in the London "Musical Times."

"Like many other eminent musicians Hans Richter inherited his talent from his mother, who was a distinguished soprano singer."

"She took the part of Venus in the first performance of 'Tannhäuser,' given in Vienna in 1857, and she published a 'School' for the voice, which was appreciated not only by musicians, but by the eminent scientist, Helmholtz. As a boy Richter sang in the Cathedral choir. His first appearance in public was as a drummer boy when he was seven years old."

"Three years later he played at a concert the piano part of a Hummel quartet. Subsequently he learned to play most of the orchestral instruments, but especially the horn, which has been called the most human instrument in the orchestra. He received only \$15 a month for playing in a theater orchestra, but his exceptional talent attracted the attention of the conductor, Esser, who was a friend of Wagner; and when Wagner wrote, 'Can you send me some reliable fellow who would copy out the score of my new opera for me?' Esser promptly sent Richter to him; and this was the beginning of Richter's career as a great Wagnerian specialist."

"He lived thirteen months under Wagner's roof at Thibschchen, and during all that time Wagner was composing 'Die Meistersinger'—entirely in his head, for Richter never once heard him touch the piano in all those months. In 1867 Richter was appointed conductor at the royal opera at Munich, a much coveted post, which, however, he resigned when he found that, in spite of the King's orders, 'Rheingold' was being put on the stage with very inadequate scenery."

"His later career, as conductor of the Bayreuth festivals, is known to all. Wagner often said, 'My Capellmeister must be able to sing a phrase.' Richter is able to do this, much to the advantage of his rehearsals. A member of his London orchestra says that 'his power is not in his baton, but in his eye and in his left hand.'"

The musical season of 1899-1900, which is about to begin, says Musical Age, promises to be one of the most notable in the history of music in this country. Maurice Grau announces another season of grand opera at the Metropolitan, and although the De Reszkes will not return, several new artists have been engaged to fill their places, and with the women of the company the cast will be a very strong one.

It will be a remarkable season for pianists, as Paderewski will make a tour of the country. The eccentric De Pachmann is expected to repeat his past triumphs; Rafael Joseffy will make an extensive tour, covering several points where he has not previously been heard. Mark Hambourg, the young Russian pianist, who has astonished Paris and taken London by storm, will give a series of recitals, and appear with the leading orchestras in the principal cities. Mme. Rive-King, the distinguished pianist, has already announced an extensive tour extending to the Pacific coast.

Siebeking is also announced for this season. Petschnikoff, the Russian violinist, has been engaged as soloist by the New York, Boston, Pittsburgh, Cincinnati and Chicago orchestras. Dehnanyi, the young Hungarian pianist, who created a sensation in London, is to appear with the Boston Symphony Orchestra. William Gericke is authority for the statement that Dehnanyi is one of the great pianists of the day. Antoinette Szumowska, the only pupil of Paderewski, will appear in many cities in a series of concerts and recitals.

Miss Rosalie Wirthlin, the charming contralto, is creating the most favorable impression at St. Peter's Episcopal Church, where she is now engaged. Miss Wirthlin's voice is of a pure, sweet and clear quality and of great power. Her phrasing and enunciation are impressive. Miss Wirthlin sings her numbers without the least effort, and with commendable vocal art and expression.

Joseph Jefferson once wrote this beautiful paragraph on music: "I have always loved music, and I would not give away for a great deal the little that I know. I am not at my ease with those who have a contempt for music. Music is like a discipline—it makes men sweeter, more virtuous and wiser. One can be sure of finding the germs of a goodly number of virtues in the hearts of those who love music. But those who have no taste for it I value as I do a stick or stone. I pretend, and I declare it without shame, that after theology, there is no art comparable to music."

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THOMAS M. HYLAND, EDITOR

NOVEMBER, 1899.

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KUNKEL POPULAR CONCERTS.

The Musical public will be gratified at the announcement of a season of twenty Popular Concerts to be given by Mr. Charles Kunkel, the celebrated pianist and composer, at Association Hall, Y. M. C. A. building, Grand and Franklin Avenues, every Tuesday evening at 8:15 o'clock. The first concert will take place Tuesday evening, Nov. 21st.

The Kunkel Popular Concerts have aroused the greatest enthusiasm, season after season, and have filled the cozy Association Hall to overflowing at every concert. Lovers of music will be enabled to enjoy many rare treats in the high-class and popular programmes for which these concerts are noted and which will be rendered by the very best obtainable talent.

The attention of parents having children taking piano and singing lessons is especially called to the many advantages afforded by attendance at these concerts. Pupils have an opportunity of hearing the best written compositions for the piano and voice, rendered by the best available talent, and of watching the manner of execution, thus obtaining a magnificent lesson that could not be had for twenty times the price of attendance.

Report speaks of a contemplated effort to give festival concerts at the Exposition in Paris, next year, with an enormous orchestra on the model laid down by Berlioz in his "Treatise on Modern Instrumentation." Should the orchestra be identical with that of Berlioz it will contain 465 instruments, divided as follows: One hundred and twenty violins, 40 violas, 45 'celli, 18 double basses (three strings), 15 other double basses (four strings), 4 octo-basses, 6 large flutes, 4 third flutes, 4 piccolos, 6 oboes, 6 corni Inglesi, 5 saxophones, 16 bassoons, 15 clarinets, (various), 16 horns, 8 trumpets, 6 cornets, 12 trombones, 3 ophicleides, 2 bass-tubas, 30 harps, 30 pianofortes, 1 organ, 8 pairs of kettle-drums, 6 drums, 3 bass drums, 4 pairs of cymbals, 6 triangles, 6 sets of bells, 12 pairs of cymbals, 2 great bells, 2 gongs, 4 avillons Chinois.

GRAND OPERA.

Under the direction of Maurice Grau.

The Metropolitan Opera House Company which will be heard here November 1, 2, 3 and 4, at the Olympic Theatre, is the most complete and extensive, as well as the best equipped organization for the production of grand opera that has ever been gathered together under one management.

Last year it fulfilled an unprecedented season in New York, both in point of receipts as well as in artistic achievements. To the strengthening of its ensemble Mr. Maurice Grau has devoted many months, carefully selecting in Europe all the most famous artists that could be secured. The result has more than exceeded his most sanguine expectations, and it is simple justice to say that never before in the history of Opera in the United States have so many of the world's greatest singers figured in one company.

Taking into consideration the fact that the Metropolitan Opera House Company is the largest musical organization ever brought to this country and that artistically the operas are to be produced on a greater scale than ever before, it is safe to predict that the performance will mark a new era in operatic management.

When the Company under Mr. Grau's direction begins its short engagement in this city, an absolute majority of the most famous singers of the present generation will be heard here. Such an enormous operatic enterprise has never before been undertaken in America, and it is easy to believe that nowhere else has there been an impresario so bold and courageous as to gather together an aggregation of this size and expense. It is the very apotheosis of the star system.

It is a fact to be noted and borne in mind that every opera to be presented by the Metropolitan Opera House Company this season will be cast with the same artists and staged in the same manner as it has been in New York, and will also be provided with an adequate ballet, a well drilled chorus and a complete orchestra.

The operas to be given are: "Carmen," on Wednesday, Nov. 1; "Barber of Seville," on Thursday; "Faust," on Friday; "La Traviata," at the Saturday matinee, and "Lohengrin," on Saturday night. The prices have been fixed as follows: Lower floor, \$5; balcony, \$4, \$3 and \$2; gallery, \$1.50. A subscription sale of season tickets for five performances will open next Tuesday morning, Oct. 21, and a reduction of 20 per cent. will be allowed to all purchasers of the \$5 and \$4 tickets. The sale for one or more performances opens Friday, Oct. 27.

The principals announced for the St. Louis season include Mme. Emma Calve, Mme. Marcelli Sembrich, Mlle. de Lussan, Mme. Clementine de Vere, Miss Susanne Adams, Miss Susan Strong, Ernst Van Dyck, Andreas Dippel, M. Thomas Salignac, M. Claude Bonnard, Signor Campanari, M. Devries, M. Defriche, M. Pol Plancon and Edouard de Reszke. Especially interesting, however, will be the appearance here of the two American girls who have been successful both in London and New York, Susanne Adams and Susan Strong; and an event of equal interest also will be the first appearance in America this season of one of the greatest living German opera singers, Ernst Van Dyck, who sings the title role in "Lohengrin."

M. Lamoureux has now definitely arranged his projected performances of Wagner's "Tristan and Isolde," an event looked forward to with eager interest by Paris admirers of the Bayreuth master. There will be ten representations of the work, commencing in October, to be given at the Nouveau Theater, which is now undergoing the necessary alteration.

MAJOR AND MINOR.

The Choral Symphony Society will give the first concert of the season, Thursday evening, Nov. 30th, at the Odeon. The Symphony Orchestra, Alfred Ernst, Conductor, will present a fitting program for the occasion. Gertrude May Stein, the well-known contralto, will be the soloist.

Miss Agnes Petring, the popular soprano, is singing at St. Peter's Episcopal Church. Miss Petring possesses a wide compass of voice running from the highest to the lowest notes with a remarkable evenness of tone. She has brilliancy and a fluent execution and uncommon sustaining power. She reaches high C with ease. All Miss Petring's work is characterized by skill, exquisite grace and precision.

Charles Galloway gave an organ recital on the 25th ult., at Columbia, Mo. His success was most pronounced. He has been urged to return at an early date for another concert.

The Cincinnati Saengerfest resulted in a deficit of \$90,000. The creditors have donated one-third of their claims. Concerts will be given to liquidate the debt, and the thirty-two members of the executive committee will be assessed \$500 each.

Ffrangeon Davies, the Welsh baritone, who will sing at the Worcester, Mass., Music Festival, has removed to Berlin from London. Mr. Davies will appear at the Toronto Musical Festival and take part at Milwaukee in a performance of Tinel's "Godeliva." He returns to Germany at the end of October.

The Paris Opera Comique reopened for the season. Among the novelties to be produced are "Louise," by Gustave Charpentier; "William Ratcliff," by Xavier Leroux, and "Le Juif Polonais," by Camille Erlanger. The following works will probably be revived: "Prosperpine," by Saint-Saens; Bizet's "Pêcheurs de Perles;" Massenet's "Werther;" Bruneau's "Le Reve," and Messager's "La Basoche."

Edgar Stillman Kelly, the American composer, is engaged in writing the orchestral and choral music for a dramatic setting of "Ben-Hur." Gen. Wallace, who has heretofore refused to allow his work to be dramatized, has at length yielded, and it is to be brought out during the coming season. The work is one that strongly appeals to a composer of Kelly's rich mind and religious feeling. The production of the work is anxiously looked forward to.

Madame Marchesi, the famous teacher of singing, has lately visited Frankfurt, where she made the acquaintance of Herr Nicholas Manskopf, who is shortly to be elected a member of the French Academy. This gentleman has made a collection of manuscripts and autograph letters written by many of the great musicians. Among these are music scores by Haydn, Weber, Saint-Saens and Lortzing; also several examples of the scoring of seventeenth century German musicians—Franz Lunder (1614-1667), one of the most celebrated organists of that period; Dietrich Buxtehude, Bach, Handel, Spohr, Schumann and Wagner.

The South Side Lady Minstrels organized and trained by Miss Carrie Vollmer, gave its first function of the season at Lemp's Hall on the 18th ult. The first part of the evening was taken up by the twelfth annual piano recital given by the pupils of Miss Vollmer, and to this lady's credit it must be said that the recital was deemed too short, everybody being delighted with the admirable work done by the participants and heartily congratulated Miss Vollmer. The Lady Minstrels selected from the leading south side families did their part nobly and showed but little of the amateur. Miss Vollmer spared no pains to bring the minstrels up to the highest standard and all voiced her success.

Referring to the purely fanciful values placed upon old violins, London *Truth* declares that, when subjected to the test of the auction-room, no old fiddle has in the history of the sale-room yet reached the price of \$5,000. Some old Italian instruments were lately sold in London at prices ranging from \$80 to \$1,900. This would seem to indicate that genuine old violins can still be bought at a reasonable rate, at least in the auction-rooms.

It seems to be settled that Emma Eames will not

be a member of Maurice Grau's Opera Company at the Metropolitan Opera House the coming season. This lovely singer and beautiful woman seems to have an inordinate idea of her own importance. She was paid \$1,000 a night here whenever she sang. That was all right, but she and Grau did not agree over the terms for London. There she had formerly received \$500 a night, taking, as the other high-priced artists did, just one-half of the American salary, but this time she wanted more and Grau refused.

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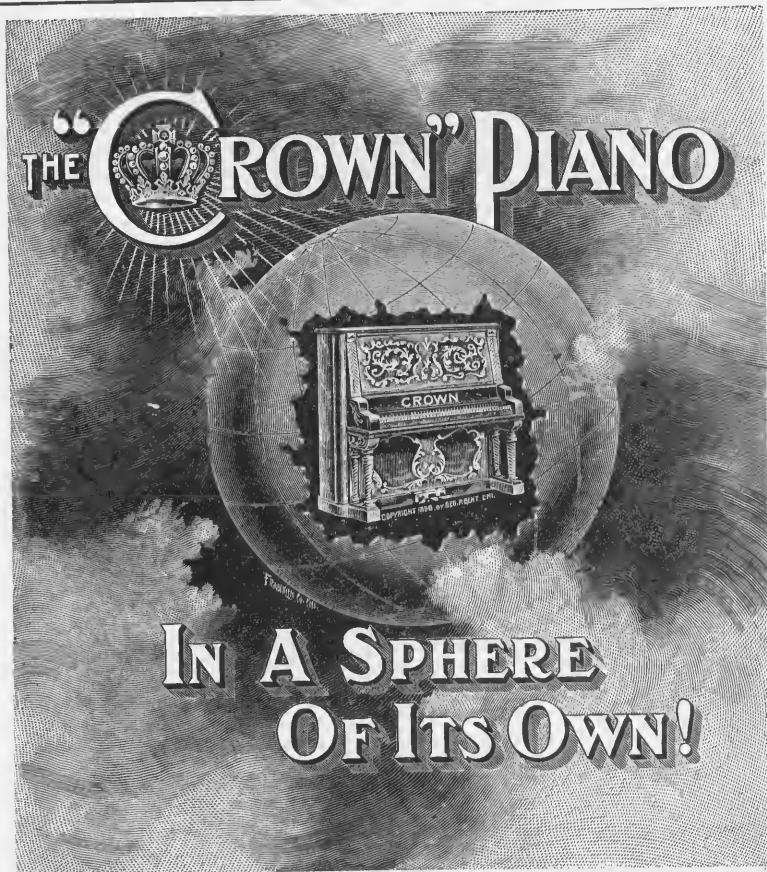
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Moderato $\text{♩} = 92$.

Otto Anschuetz.

The musical score is written for piano in 4/4 time, key of D major. It consists of five systems of music. The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The composer is Otto Anschuetz. The score includes various musical notations such as slurs, fingerings, and dynamic markings like 'p' (piano), 'cresc.' (crescendo), and 'mf' (mezzo-forte). The piece concludes with a double bar line and two endings, labeled '1' and '2'.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score is presented in a single system.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a piano introduction marked 'p' and 'cresc.'. The melody in the treble staff is characterized by grace notes and various fingerings (1, 2, 3, 4, 5). The bass staff provides a harmonic accompaniment with chords and single notes, also including fingerings. The score is divided into measures by vertical bar lines, and there are dynamic markings like 'p' and 'cresc.' throughout.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures, which include a 'cresc.' (crescendo) marking. The score is written for a single melodic line on a five-line staff, with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. The piece concludes with a final measure containing a whole note and a repeat sign.

Trio.

f

p

3 5 2 1 5 2 1 3

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of 16 measures, divided into four groups of four measures each. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. The bass staff provides a simple harmonic accompaniment with chords and single notes. The score is written in a clear, legible style, with fingerings and articulation marks indicated throughout.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated above the notes. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and ties. The left hand features a more active bass line with eighth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). A *2nd* ending bracket is shown at the end of the system.

Third system of musical notation, measures 9-12. The right hand has a more complex melodic line with many slurs and ties. The left hand continues with a steady accompaniment. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Fourth system of musical notation, measures 13-16. The right hand features a series of chords and moving lines. The left hand has a more active bass line with eighth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Fifth system of musical notation, measures 17-20. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte).



I THINK OF THEE.

11

ICH DENKE DEIN.

Allegro non troppo. $\text{♩} = 92$.

Liszt-Bülow.

The first system of musical notation is in C major, 2/4 time. It features a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and contains a series of eighth-note chords, many of which are beamed together in groups of three. The bass staff starts with a 'ten.' (tenth) marking and contains a simple harmonic accompaniment of eighth notes.

Cantabile.

The second system continues the piece with a *Cantabile* tempo. It includes the instruction *con molto espressione.* and *simili.* The notation shows more complex chordal textures with some triplets. Below the bass staff, there are several measures marked with a double bar line and a 'Ped.' (pedal) instruction, indicating where the sustain pedal should be used.

The third system continues the *Cantabile* section. It features flowing eighth-note passages in both hands. The bass staff has multiple measures marked with a double bar line and a 'Ped.' instruction, indicating sustained pedal points.

The fourth system continues the *Cantabile* section. It maintains the flowing eighth-note texture. The bass staff has several measures marked with a double bar line and a 'Ped.' instruction.

The fifth system continues the *Cantabile* section. It features more complex chordal textures and some triplets. The bass staff has several measures marked with a double bar line and a 'Ped.' instruction.

1559. 22

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This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a *dim.* (diminuendo) marking and a *doloroso.* (dolorous) marking. The second system features a *fz.* (forzando) marking. The third system includes a *cresc.* (crescendo) marking. The fourth system has a *p* (piano) marking. The fifth system has a *f* (forte) marking and a *animato.* (animated) marking. The sixth system has a *f* (forte) marking. The piece concludes with a *3* (triple) marking. The notation is complex, with many notes and rests, and includes various musical notations such as *dim.*, *doloroso.*, *fz.*, *cresc.*, *p*, *f*, and *animato.*

dim. *doloroso.*

fz. *cresc.* *p* *f* *animato.*

First system of musical notation. The treble staff contains a melodic line with a crescendo marking (*cresc.*) and a forte marking (*ff*) with the instruction *marcato il basso.* The bass staff contains a rhythmic accompaniment with repeated eighth notes. Fingerings are indicated by numbers 1, 2, 3, 4, 5. There are several asterisks and the word *Red.* below the staff.

Second system of musical notation. The treble staff continues the melodic line with a forte marking (*fff*). The bass staff continues the rhythmic accompaniment. There are several asterisks and the word *Red.* below the staff.

Third system of musical notation. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment. There are several asterisks and the word *Red.* below the staff.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment. There are several asterisks and the word *Red.* below the staff.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment. There are several asterisks and the word *Red.* below the staff.

Sixth system of musical notation. The treble staff contains a melodic line with a crescendo marking (*cresc.*) and a forte marking (*f*). The bass staff contains a rhythmic accompaniment with a decrescendo marking (*dimin.*) and a piano marking (*p*). There are several asterisks and the word *Red.* below the staff. The page number 1559 - 22 is visible at the bottom.

MC KENDREE BOYS.

MARCH.

Arnold Pesold.

March time ♩ = 108.

Giocoso.

Trumpets.

f *ff* *p*

Tr. *



First system of musical notation. The treble staff begins with a *f* dynamic and the instruction "Trombone solo." The bass staff begins with a *ff* dynamic and the instruction "Marcato il Basso." Both staves contain eighth-note patterns. The system concludes with a *ff* dynamic marking.



Second system of musical notation. The treble staff continues with eighth-note patterns. The bass staff features a *ff* dynamic marking followed by a *p* (piano) dynamic marking. The system ends with a first ending bracket marked with a "1".



Third system of musical notation. The treble staff contains complex chordal structures with some notes marked with "4" and "5". The bass staff continues with eighth-note patterns and includes a first ending bracket marked with a "1".



Fourth system of musical notation. The treble staff begins with a *f* dynamic and a long note. The bass staff contains eighth-note patterns and includes a first ending bracket marked with a "1".



Fifth system of musical notation. The treble staff contains complex chordal structures. The bass staff begins with a *f* dynamic, followed by a *ff* dynamic marking, and concludes with a *Fine.* instruction. The system ends with a double bar line.

Trio. *ff* *Cantabile.* *p* *cresc.* *f* *p* *f* *We*

are *ff* *Mc* *Ken - dree* *boys* *We* *forge* *our*

1564-4

way a - long..... *Mc* Ken - dree col - lege

first and last We are *Mc* Ken - dree boys..... We

are *ff* *Mc* Ken - dree boys..... We forge our

way a - long..... *Mc* Ken - dree col - lege

first and last We are *Mc* Ken - dree boys.....

Repeat from beginning to Fine.

Bohemian Girl.

JEAN PAUL.

Overture. Allegro. (Lively.) M.M. ♩ = 144. SECOND O.

The Overture is written for piano in D major and 2/4 time. It begins with a forte (ff) dynamic. The right hand features a series of chords and triplets, while the left hand plays a rhythmic accompaniment. The piece concludes with a repeat sign and a final chord.

Allegretto. (Gay.) M.M. ♩ = 132. Happy and light of heart. Act III

The Act III piece is written for piano in D major and 2/4 time. It begins with a mezzo-forte (mf) dynamic. The right hand features a series of chords and triplets, while the left hand plays a rhythmic accompaniment. The piece concludes with a repeat sign and a final chord.

Bohemian Girl.

JEAN PAUL.

PRIMO.

Overture. Allegro. (Lively.) M.M. $\text{♩} = 144$.

ff

p

f

f

Red. *

Red. *

Red. *

Red. *

Red. *

Allegretto. (Gay.) M.M. $\text{♩} = 132$. Happy and light of heart. Act. III.

mf

f

p

f

p

f

f

mf

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

Come with a Gipsy Bride. Act II.

This piano score consists of seven systems of music, each with a treble and bass staff. The key signature is D major (two sharps). The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings. Fingerings are indicated by numbers 1-4 above the notes. The piece begins with a piano (*p*) dynamic and features several sections marked with 'Red.' and an asterisk (*). The dynamics vary throughout, including piano (*p*) and forte (*f*). The notation includes many beamed sixteenth notes and some triplet markings. The score concludes with a final chord in the bass staff.

Come with a Gipsy Bride. Act II.

PRIMO

5

p

f

p

mf

f

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

1 3 1

The image displays a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is written for piano and voice. The piano part is in the upper system, featuring a complex melody with various ornaments and dynamics. The vocal part is in the lower system, consisting of a single melodic line. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, ornaments, and dynamic markings like *sf* and *ff*. The page is numbered 10 in the bottom right corner.

The first system of the musical score for 'The Song of the Lark' is presented in a grand staff with two bass staves. The key signature is one sharp (F#), and the time signature is 3/4. The upper staff features a melodic line with triplet markings (indicated by a '3' over a group of three notes) and dynamic markings of *Sf* (Sforzando). The lower staff provides a harmonic accompaniment, including a bass line with a 'Ped.' (pedal) marking and a '2' indicating a second ending or measure. The system concludes with a double bar line.

Moderato.

M. M. $\text{♩} = 120$. In the Gipsy life you read. Act I.

Musical score for "The Dipsy Do You Reckon?". The score is in 2/4 time, key of D major (two sharps), and common time signature. It features a piano introduction and a main melody. The piano introduction starts with a forte (*f*) dynamic and includes fingerings (1, 2, X, 2, 1, 2) and a triplet (2, 1, 2). The main melody begins with a piano (*p*) dynamic and includes fingerings (1, 2, 3) and a triplet (1, 2, 3). The score is marked with "Red." and "*" at the end of the first and second measures of the main melody.

[illegible][illegible]

First system of musical notation for Primo. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is in 2/4 time. The first staff contains several measures of music with dynamic markings *ff* and *f*. There are fingerings (1, 2, 3, 4) and breath marks (x) above the notes. The second staff continues the melody with similar markings. The system ends with a double bar line.

Second system of musical notation for Primo. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is in 2/4 time. The first staff contains several measures of music with dynamic markings *mf* and *ff*. There are fingerings (1, 2, 3, 4) and breath marks (x) above the notes. The second staff continues the melody with similar markings. The system ends with a double bar line.

Third system of musical notation for Primo. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is in 2/4 time. The first staff contains several measures of music with dynamic markings *sf* and *f*. There are fingerings (1, 2, 3, 4) and breath marks (x) above the notes. The second staff continues the melody with similar markings. The system ends with a double bar line.

Moderato.M.M. $\text{♩} = 120$. In the Gipsy life you read. Act I.

Fourth system of musical notation for Primo. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is in 2/4 time. The first staff contains several measures of music with dynamic markings *f* and *p*. There are fingerings (1, 2, 3, 4) and breath marks (x) above the notes. The second staff continues the melody with similar markings. The system ends with a double bar line.

Fifth system of musical notation for Primo. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is in 2/4 time. The first staff contains several measures of music with dynamic markings *p* and *f*. There are fingerings (1, 2, 3, 4) and breath marks (x) above the notes. The second staff continues the melody with similar markings. The system ends with a double bar line.

Sixth system of musical notation for Primo. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music is in 2/4 time. The first staff contains several measures of music with dynamic markings *f* and *p*. There are fingerings (1, 2, 3, 4) and breath marks (x) above the notes. The second staff continues the melody with similar markings. The system ends with a double bar line.

First system of musical notation, bass clef, key of D major. It features a complex melodic line with many accidentals and fingerings (1, 2, 3, 4, x) and a simpler accompaniment line. The system ends with a repeat sign and a fermata.

Second system of musical notation, treble clef, key of D major. It features a complex melodic line with many accidentals and fingerings (1, 2, 3, 4, x) and a simpler accompaniment line. The system ends with a repeat sign and a fermata.

Third system of musical notation, bass clef, key of D major. It features a complex melodic line with many accidentals and fingerings (1, 2, 3, 4, x) and a simpler accompaniment line. The system ends with a repeat sign and a fermata.

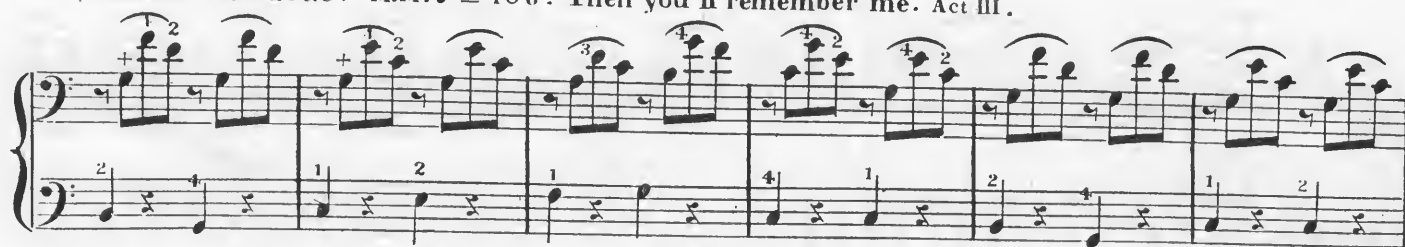
Fourth system of musical notation, bass clef, key of D major. It features a complex melodic line with many accidentals and fingerings (1, 2, 3, 4, x) and a simpler accompaniment line. The system ends with a repeat sign and a fermata.

Fifth system of musical notation, bass clef, key of D major. It features a complex melodic line with many accidentals and fingerings (1, 2, 3, 4, x) and a simpler accompaniment line. The system ends with a repeat sign and a fermata.

Sixth system of musical notation, treble clef, key of D major. It features a complex melodic line with many accidentals and fingerings (1, 2, 3, 4, x) and a simpler accompaniment line. The system ends with a repeat sign and a fermata.

This musical score is for the Primo part of a piece, page 9. It consists of six systems of music, each with a piano (p) and guitar (g) staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4, and breath marks (x) are used throughout. The score is written in a key with one sharp (F#) and a 4/4 time signature. The first system begins with a piano staff marked with an asterisk (*) and a guitar staff with a series of notes and rests. The second system features a piano staff with a series of notes and rests, and a guitar staff with a series of notes and rests. The third system continues the piano and guitar parts. The fourth system includes a piano staff with a series of notes and rests, and a guitar staff with a series of notes and rests. The fifth system features a piano staff with a series of notes and rests, and a guitar staff with a series of notes and rests. The sixth system concludes the page with a piano staff marked with an asterisk (*) and a guitar staff with a series of notes and rests. The score is written in a key with one sharp (F#) and a 4/4 time signature. The first system begins with a piano staff marked with an asterisk (*) and a guitar staff with a series of notes and rests. The second system features a piano staff with a series of notes and rests, and a guitar staff with a series of notes and rests. The third system continues the piano and guitar parts. The fourth system includes a piano staff with a series of notes and rests, and a guitar staff with a series of notes and rests. The fifth system features a piano staff with a series of notes and rests, and a guitar staff with a series of notes and rests. The sixth system concludes the page with a piano staff marked with an asterisk (*) and a guitar staff with a series of notes and rests.

Andante cantabile. M.M. $\text{♩} = 108$. Then you'll remember me. Act III.



Allegro. Gallop. M.M. $\text{♩} = 112$. Act I



Andante cantabile. M.M. $\text{♩} = 108$ Then you'll remember me. Act III.

Allegro. Gallop. M.M. $\text{♩} = 112$. Act I.

The image displays a piano score for a piece titled "SECONDO." The score is organized into six systems, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/2. The notation includes various musical elements:

- System 1:** Features triplets in the right hand and single notes in the left hand.
- System 2:** Continues the melodic lines with some chords.
- System 3:** Includes chords marked with "Red." and asterisks (*).
- System 4:** Similar to System 3, with "Red." and asterisk markings.
- System 5:** Ends with a measure marked "animato." and a fermata.
- System 6:** The final system, featuring a series of chords marked with "Red." and asterisks, followed by a final chord marked "ff" (fortissimo).

Throughout the score, there are numerous fingering numbers (1-4) and dynamic markings such as "Red." and "ff".

First system of musical notation for the PRIMO part, measures 1-8. The music is in G major (one sharp) and 2/4 time. It features a treble and bass staff. The right hand has a melodic line with eighth and sixteenth notes, often beamed in groups. The left hand provides a harmonic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-4. Some notes are marked with an 'x'.

Second system of musical notation for the PRIMO part, measures 9-16. The melodic line continues with various rhythmic patterns. The left hand accompaniment includes some chords. A 'Red.' (Reduction) marking is present at the end of the system.

Third system of musical notation for the PRIMO part, measures 17-24. The music continues with similar melodic and harmonic patterns. 'Red.' markings are present at the end of the system.

Fourth system of musical notation for the PRIMO part, measures 25-32. The melodic line shows some variation in rhythm. 'Red.' markings are present at the end of the system.

Fifth system of musical notation for the PRIMO part, measures 33-40. This system includes the instruction *animato.* and a fortissimo *ff* dynamic marking. The right hand has a more active melodic line. 'Red.' markings are present at the end of the system.

Sixth system of musical notation for the PRIMO part, measures 41-48. The system begins with an *or.* (optional) marking. It features a melodic line with eighth notes and a bass line with chords. A fortissimo *ff* dynamic marking is present. The system concludes with a final chord marked *sf* (sforzando). 'Red.' markings are present at the end of the system.

MARGUERITE AT THE SPINNING WHEEL.

GRETCHEN AM SPINNRAD.

Liszt-Bülow.

Moderato. $\text{♩} = 66$.

The musical score is written for piano and consists of six systems of music. Each system contains a treble staff and a bass staff. The music is in 4/4 time and is marked 'Moderato' with a tempo of 66 beats per minute. The score includes various musical notations such as notes, rests, and fingerings. The first system begins with a 4-measure phrase. The second system continues the melody. The third system includes a 4-measure phrase. The fourth system includes a 4-measure phrase. The fifth system includes a 4-measure phrase. The sixth system includes a 4-measure phrase.

1559-22

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Handwritten musical score for piano, consisting of six systems of staves. The notation includes treble and bass clefs, key signatures (one flat), and various musical symbols such as notes, rests, and fingerings. The score is written in a cursive, handwritten style.

The first system shows a complex melodic line in the right hand with many slurs and fingerings (1-5), and a more rhythmic bass line. The second system continues the melodic development with similar slurs and fingerings. The third system features a more active bass line with many slurs and fingerings. The fourth system shows a more complex melodic line in the right hand with many slurs and fingerings. The fifth system continues the melodic development with similar slurs and fingerings. The sixth system shows a more complex melodic line in the right hand with many slurs and fingerings.

5

murmurando.

marcato.

The musical score for 'The Rose Tree' is presented in a single system. It features a treble and bass staff. The treble staff contains the melody, which is marked with 'l.h.' (left hand) and 'r.h.' (right hand) above the notes. The melody is in 2/4 time and consists of a series of eighth and sixteenth notes. The bass staff contains the accompaniment, which is marked with 'l.h.' and 'r.h.' below the notes. The accompaniment is in 2/4 time and consists of a series of eighth and sixteenth notes. The score is written in G major, indicated by one sharp (F#). The key signature is G major. The time signature is 2/4. The score is written in a single system. The treble staff contains the melody, which is marked with 'l.h.' and 'r.h.' above the notes. The melody is in 2/4 time and consists of a series of eighth and sixteenth notes. The bass staff contains the accompaniment, which is marked with 'l.h.' and 'r.h.' below the notes. The accompaniment is in 2/4 time and consists of a series of eighth and sixteenth notes. The score is written in G major, indicated by one sharp (F#). The key signature is G major. The time signature is 2/4. The score is written in a single system.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score consists of two systems. The first system shows the beginning of the song, with the voice part starting on a whole note and the piano part providing a rhythmic accompaniment. The second system shows the continuation of the song, with the voice part featuring a melodic line and the piano part providing a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations in the score, including "1. h." and "2. h." above the voice part, and "1." and "2." below the piano part. The score is written in a clear and legible style, with a focus on the melody and harmony.

53

l.h.

do. *

l.h.

do. *

cres. - - - cen - - - do. f

p

f p simill. cres.

f p 1

First system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-3, with fingerings 4, 5, 1, 2, 2. Bass staff has a slur over measures 1-3, with fingerings 2, 1, 1, 1, 1. Measure 4 has a slur over measures 4-6, with fingerings 3, 4, 5, 5, 5, 4. Measure 7 has a slur over measures 7-9, with fingerings 3, 4, 5, 5, 5, 4. The word *stmlt.* is written above measure 7.

Second system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-3, with fingerings 4, 2, 1, 2, 5. Bass staff has a slur over measures 1-3, with fingerings 3, 2, 5. Measure 4 has a slur over measures 4-6, with fingerings 1, 2, 3, 5, 4, 2, 4. Measure 7 has a slur over measures 7-9, with fingerings 1, 3, 2, 1, 2, 2, 5.

Third system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-3, with fingerings 1, 4, 2, 3, 2, 5, 4, 2, 4. Bass staff has a slur over measures 1-3, with fingerings 1, 5. Measure 4 has a slur over measures 4-6, with fingerings 1, 2, 3, 1, 2, 1, 4. Measure 7 has a slur over measures 7-9, with fingerings 3, 1, 3, 1, 2, 1, 2, 3. The word *cresc.* is written above measure 7.

Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-3, with fingerings 1, 2, 3, 4, 1, 2, 3, 4. Bass staff has a slur over measures 1-3, with fingerings 1, 4, 4, 4. Measure 4 has a slur over measures 4-6, with fingerings 2, 1, 2, 1, 2, 1, 4. Measure 7 has a slur over measures 7-9, with fingerings 1, 3, 3, 2, 1, 2, 4. The word *f* is written below measure 1.

Fifth system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-3, with fingerings 2, 1, 2, 3, 4, 1, 2, 5, 2. Bass staff has a slur over measures 1-3, with fingerings 1, 4, 4, 4. Measure 4 has a slur over measures 4-6, with fingerings 3, 4, 1, 2, 5, 2, 5, 4, 5. Measure 7 has a slur over measures 7-9, with fingerings 4, 5, 4, 5, 4, 5, 4, 5. The word *f* is written below measure 4.

Sixth system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-3, with fingerings 4, 2, 4, 5, 3, 1, 2, 5. Bass staff has a slur over measures 1-3, with fingerings 1, 4, 4, 4. Measure 4 has a slur over measures 4-6, with fingerings 4, 1, 2, 1, 2, 1, 4. Measure 7 has a slur over measures 7-9, with fingerings 4, 1, 2, 1, 2, 1, 4. The word *f* is written below measure 1. The word *r. h.* is written above measure 7. The number 1559-22 is written below measure 4.

BUY MY ROSES.

EDITH KINGSLEY.

Waltz time $\text{♩} = 80$.

1. Ro - ses for sale here, Ro - ses for
2. Ro - ses for sale here, Ro - ses for

1. sale, Fresh from the gar - den at dawn - - ing,
2. sale, Rose for your desk sir this morn - - ing,

1. Ro - ses for sale here, Ro - ses for sale, Pret - ty fresh ro - ses this
 2. Ro - ses for sale here, Ro - ses for sale, Pret - ty fresh ro - ses this

Flutes.

1. morn - ing; Buy my white ro - ses so sweet and fair, Their
 2. morn - ing; Here's a pink rose, still the dew drops cling, Just

1. beau - ty will drive a - way pain and care; Buy my red ro - ses so
 2. tell her this rose with your love you bring; Bright yel - low ro - ses shell

cresc.

1. rich and rare, Just a rose for your sweet - heart's hair.
 2. love them too, Yel-low's jeal-ous they say, ar'nt you?

CHORUS.

Buy my ro - - - ses, pret - ty ro - - - ses, They are on - ly a

tri - fle this morn - - - ing; Buy my ro - - - ses, pret - ty

ro - - - ses Just pluck'd from the gar - den at dawn - - -

ing; Buy a rose sir, sweet-est ro - ses, May their beau-ty your

path - way keep shin - - - ing; Ro - - - ses, Ro - - -

Musical score for the song "Roses Here for Thee". The score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The lyrics are: "ses, Ro - ses here for thee.....". The piano part includes a section for "Flutes." and a dynamic marking of *f* (forte). The score includes various musical notations such as notes, rests, and fingerings.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The music is in common time (C). The piano part features a prominent bass line with a 3/4 time signature. The score includes various musical notations such as treble and bass clefs, a key signature of one flat, and a time signature of 2/4. The piano part includes a 3/4 time signature. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The music is in common time (C). The piano part features a prominent bass line with a 3/4 time signature. The score includes various musical notations such as treble and bass clefs, a key signature of one flat, and a time signature of 2/4. The piano part includes a 3/4 time signature.

MAJOR AND MINOR.

The famous pianist, De Paehmann, who will make a tournee of the United States the coming season, has already a reputation in this country notwithstanding the fame won by several other great pianists in the meantime. De Paehmann's reputation has always stood where he left when he departed from these shores some six years ago. His successes during the past two years in Europe have been tremendous and he has lost none of the magnetism with which he was gifted when last he played here. No date has been set thus far for his New York appearance, though it is reported that he will be one of the stars of the coming Worcester Festival, which will be held during the last week in September. De Paehmann's tour is under the management of Henry Wolfsohn Musical Bureau who have already started the ball rolling to make the coming tour the most successful American one De Paehmann has ever had. In connection with the name of De Paehmann everything will be done in a quiet manner as befits the standing of such an artist. All musicians, students and lovers of the piano will know at the proper time what he will play, where he will play, and when he will play.

Ever since 1869 Massenet's habits have been immutably fixed, writes Adolphe Brisson in the *Paris Figaro*. Every morning at 5 he sits down at his table and composes, because at that time there is a minimum of noise in the streets. He never opens his piano while he writes his music. When he composed "Manon" he locked himself up in a room of a hotel, where even his intimate friends had difficulty in finding him. His recreation consisted in going to the zoological gardens and feeding the antelopes. He is of amiable disposition, easily accessible to those who seek his acquaintance or advice. On his solitary walks his musical scores shape themselves in his brain. He teaches at the Conservatoire, and looks back with satisfaction to the time when, as a youth, he gave lessons at forty cents an hour, a cabman's income—minus the fee.

An English writer has made a list of musicians who have given their means to charitable purpose. Handel was liberal to the Foundling Hospital in London; Johann Strauss gave a million florins to found an asylum for aged musicians; Rossini bequeathed a large sum to found a conservatory in his native town, and he also endowed an institution in Paris for aged opera-singers; Verdi's recent munificence is well known, but in 1876 he gave a large sum to the town of Brussels, to be devoted to the musical education of gifted young artists, natives of that place. Here in the United States there have been several examples. Mr. Oliver Ditson left a considerable sum to musical charity, as also did a Philadelphia musician, Saulino, who died about a year ago.

The younger or the less advanced a student is, the more general must his training be; as he becomes more advanced and therefore better acquainted with his subject in general, he must turn from the general to the specific, the individual. Class instruction is beneficial in the beginning of his work and grows less and less useful as the individual artist in him develops. Since the specific can be built up only upon a strong general foundation, so the training must progress from the general instruction, adapted to all pupils, to the particular under which each must grow more and more distinct from the other. The one who would succeed must concentrate his energies in more special directions.

The superb violin used by August Wilhelmj has been sold to Mr. Kupferschmidt, of Chicago, for \$10,000. It is unquestionably one of the great violins of the world. "When the G string of that violin is heard," said Edward Hanslick, the noted critic, of Vienna, "one seems not to be listening to one violin, but to six violoncellos." The E string is scarcely inferior. Brilliant and penetrating beyond description it is, and the other strings are worthy of them. It seemed as though the peculiar characteristics of the Stradivarius instruments, the excellence of the upper and lower strings, were more than usually marked in this one. Of course Wilhelmj's tone never came in response to any other player, but the beauty of his violin was not all in its owner.

A voice that is having many commendable things said of it is that possessed by Burt McKinney, the young bass of St. Peter's Episcopal Church. Mr. McKinney's voice gives evidence of the most careful training. He has an unusually full round tone and sings from high G to low C with ease. He has full command of breath and rare sustaining power. Much is expected of Mr. McKinney in the future and he will no doubt take up a professional career. He has all in his favor and is now in the best of hands.

Miss Emma Nevada, after an absence of nearly fifteen years from this country, will make a concert tour during the winter.

SEASON OF OPERA TO BE GIVEN AT MUSIC HALL BY THE CASTLE SQUARE COMPANY.

A contract was signed by the management of the Exposition and Music Hall Association and Henry W. Savage, manager of the Castle Square Opera Company, by the terms of which St. Louis will enjoy a season of fourteen weeks of excellent opera. The Music Hall will be thoroughly overhauled and put in shape to receive the famous organization which will perform in it. The season will open in November, shortly after the Horse Show.

According to the contract the season will be one of popular prices, which in the Music Hall will probably mean a dollar. The pick of the three companies under the management of Mr. Savage will be taken to fill the cast here. From the reputation and success enjoyed by the Castle Square company ever since its organization in Boston six years ago, it may be presumed that the principals will be the best.

The operas will be given by the Castle Square Opera Company, which is composed of American singers of high artistic repute, who are thoroughly qualified to give opera in English in a thoroughly able manner. A large and well-selected chorus of fresh voices and an orchestra of soloists will be other important factors in the enterprise. Furthermore, the operas will be given at low prices, one dollar being the maximum charge for ascent.

With this object in view, Mr. Frank W. Galen, general manager of Exposition Hall, and Mr. Henry W. Savage, the proprietor of the Castle Square Opera Company, have joined hands. The Castle Square Opera Company has for two years been a permanent feature of New York's musical season. The record of the organization comprises two years in Boston, two in Philadelphia, twenty weeks each in Brooklyn, Baltimore and Washington and four months in Chicago, where last spring it scored a success unparalleled in the musical history of that city.

A force of workmen have taken possession of Exposition Hall and are making necessary preparations for the operatic season. The hall will undoubtedly become the center of musical St. Louis, as it is particularly qualified for the production of lyric works. Its acoustic properties are admirable, its location is accessible to all surface lines and its great capacity makes it possible for the management of the Castle Square Opera Company to give its productions at reasonable prices of admission, ranging from 25 cents to \$1. Bargain matinees will be given on Wednesday of each week, on which occasion a great number of reserved seats may be obtained for 25 cents.

The season will begin on Monday, November 6, but it has not yet been decided what opera will be offered as the inaugural attraction. It is the intention to present each week one of the best-known and best-loved masterpieces in the operatic repertoire. The productions will be given with as great care and attention to details as if with the expectation of an extended run. New scenery, new costumes and new light effects will be provided.

"Die Meistersinger," "Lohengrin," "Romeo and Juliet," "Tannhauser," "The Flying Dutchman," "Faust," "Maritana," "Carmen," "Il Trovatore," "The Bohemian Girl," "La Boheme," "Martha," "La Gioconda," "Der Freischutz," "Lucia di Lammermoor," "Rigoletto," "Fra Diavolo," "Cavaleria Rusticana," "Mascot," "Queen's Lace Handkerchief," "Pagliacci," "The Mikado," "Pinafore," and many other equally noted and popular works will be sung during the season.

The great resources at the command of the management will enable these operas to be superbly cast, and the principal members of the triple stock organization will appear during the season in those roles with which they are associated. In addition to a large group of choristers from the American Theater, a special permanent chorus will be selected from the musical students of St. Louis.

The popularity of Exposition Music Hall, coupled with the undoubted talent and ability in the company, is certain to command immediate success for the enterprise.

The following is from a leading New York paper:

The Castle Square Opera Company opened their season on Monday night with a capital performance of "Die Meistersinger." The production enlisted the service of two hundred people, including a cast of twenty-four principals. The scenic investiture and sartorial accessories in all acts were thoroughly satisfying and eclipsed in point of beauty all previous productions at this theater.

The already strong organization of singers at this theater has been reinforced by Mme. Marie Mattfield, who for three years was a member of

the Damrosch Opera Company, and for the past two years prominent in the Melba organization. Every member of the company deserves the highest commendation for their mastery of roles which, it is needless to say, are of no ordinary difficulty. Indeed, at the present time nothing seems impossible to this clever organization, and the purchase by Mr. Savage of the scenery, property and fixtures of the operas given by the Ellis Opera Company last season pretend a number of important productions on ambitious lines by the Castle Square Opera Company during the winter.

MME. MINNIE HAUKE, BARONNESS HESSE-WARTEGG AT HOME.

A Lucerne correspondent writes: "Saturday is the 'at home' day in two very well known households, those of Baroness Hesse-Wartegg and Mrs. Lorillard Spence. It is quite 'the thing' to get in the two calls in the course of the afternoon, and thus one sees much the same people twice over.

"Mme. Hesse-Wartegg lives at Trubschen, some little distance out of Lucerne, on the opposite side of the lake, and her villa is charmingly situated, with the lake on one side and a pine forest on the other. The baron is a great traveler, and his villa is full of the most interesting souvenirs of his former travels. He himself is a walking encyclopedia of information. His wife, who, as Minnie Hauke, used to fascinate us so, is loved by all who come in contact with her. She has the kindest of hearts, and the two are an ideal couple."

THE POOR CHORUS MAN.

A male chorus singer earns from \$10 to \$15 a week, and he must be content with that. Beyond the few deeper or higher notes of his voice which are essential to the composer's melody he has no place in the theatre. However ambitious he may be, the public remains wholly indifferent to him, says the New York "Press." His lot, like the policeman's, is not a happy one, and it consists in a succession of negatives. He receives no attention from the manager or stage manager; he is ignored by the principals, and to the star he does not exist; the audience gives no heed, whatsoever, to his finest efforts; the chorus girls are never so dejected in spirits that they need or accept his sympathy; the stage doorkeeper has no nod of recognition for him, because he receives no billets and adds nothing to the income of that functionary; the cabmen have no interest in him because nobody wants to take him home in an equipage; jewelers, florists and other trades people regard him with contempt; stage door mashers elbow him rudely out of their way as a thing of no importance; he receives no bouquets; opera glasses are never leveled at him; he may be as beautiful as Kyrle Bellew or Herbert Kelcey, yet nobody admires him; no sentimental letters are addressed to him, and he causes no anguish in the bosom of the most romantic of matinee maids; he is regarded by the manager as a necessary nuisance; the librettist writes no wit for him, and for him the composer invents no ditty; he cannot lose his diamonds because nobody would be interested in such a calamity; even an old maid chorus girl would not marry him; the critics continually ignore him, and he must commit murder to get his picture into the papers; he keeps no scrapbook because he has no notices to put into it.

MUSICAL "DON'T'S."

The London Musical Herald offered a prize and certificate for the best twelve "Don't's" for pianists. Many papers were submitted and they presented graphically the vagaries of all sorts and conditions of pupils, veritable musical microcosms. The prize winner, Miss Janet Lawson, sent the following:

- Don't thump.
- Don't begin to play until you are ready.
- Don't count to your playing, but play to your counting.
- Don't jerk your hand when you put your thumb under.
- Don't play one hand after the other.
- Don't play with your arms.
- Don't keep the pedal down all the time.
- Don't gallop over an easy part, and then stumble over the more difficult.
- Don't neglect posture when practicing.
- Don't nod your head when you play an emphatic note.
- Don't pass over a difficult bar until it is mastered.
- Don't be late for your lesson.

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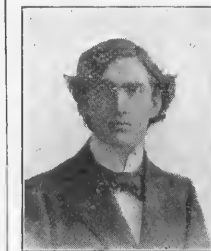
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MAJOR AND MINOR.

In the person of Oscar Raif, Professor at the Konigliche Hochschule fur Musik, Berlin, has passed away one of the most distinguished pedagogues of the pianoforte the nineteenth century has produced. Of Dutch parentage, he early settled in Berlin, and won such success as to secure himself a position of the foremost rank in Germany, even before he attained his majority. It is as a teacher he is best known, as since the seventies the number of his pupils has been enormous, so much so that he for many years employed a

number of his best pupils as assistant or sub-teachers, Messrs. Ross and Moore acting in this way for a time. But although devoting nearly all his time to teaching, an occasional concert tour was undertaken. His last appearance was at the old Singakademie, Berlin, in 1895. In the eighties he appeared in London under Messrs. Chappell's management, at the Saturday and Monday "pops," and played with marked success. Liberal in all things, he by no means confined himself to his special art, for he excelled as a painter and draughtsman, as his numerous pictures testify, and was a distinguished member of the Swiss Alpine Club, and prepared many of their maps.—London Musical News.

The number of men who fail on account of lack of courage is enormous. The number who would refuse to let go of a dollar if they know positively that it would bring back two is astonishing. Such men merely exist. They don't live. They never really amount to anything.

The men who win are the men who think out the right course to pursue, and then back up their convictions with their last penny and their last ounce of energy. The first goods John Wanamaker ever sold brought him \$35. He delivered his goods in a wheelbarrow. He collected the \$35 and went directly to a newspaper office and planked it down for advertising space.

Some men would have spent \$1.50 for some cheap dodgers and "saved" the rest. They would have been wheelbarrow merchants to-day.

A PLACE TO GO.

In answer to the many and repeated inquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 6th and St. Charles streets. Ladies out shopping will find at Nagel's Restaurant an elegant Ladies' Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

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